

A FURTHER INQUIRY INTO THE NUCLEUS OF THE
VIYAHAPANNATTI

Repeating one of the many inspiring and stimulating ideas enounced by L. Alsdorf in his Collège de France Conferences¹, I think that the further critical investigation not only of the metrical, but also of the many prose texts of the śvetāmbara Siddhānta is an interesting research task in the field of jainology. The investigator, in search of the textual history of these works, more often than not feels the want of such a reliable criterion as prosody is in the case of metrical texts. If linguistic or (in the case of verse interpolations) metrical tests are of little avail, he can only help himself with such other indicia as the general structure and subdivision of the text, its contents and style, the existence of parallel or related texts and, possibly, the occurrence within the text under treatment of references to or quotations from other works, etc. To these, of course, must be added all available items of extrinsic evidence. By this method we already have learnt a lot even about the canon works of the *pannatti* type, which, by their stereotyped composition, as a rule offer very few conspicuous guidelines for the study of their genesis. In this connection reference may be made to W. Kirfel's paper on the origin of the *Dīvasāgarapannatti*, J. Kohl's attempt to reconstruct the *Sūrapannatti* and to L. Alsdorf's exposition of the different

1. *Les études jaina*, Paris, 1965, p. 49.

strata in evidence in Jambuddīvapannatti V². I myself hope to have thrown some light upon the composition of the Viyāhapan-natti³; below I use the abbreviation Viy. to refer both to this book and to the Āgamodaya Samiti edition of the text. Because of the range and diversity of its teachings as well as of the variety of forms in which it has recorded the same this text confronts us with quite a host of questions, a number of which, I dare say, still wait for satisfactory answers.

One important question, I think, concerns the construction of the so-called nucleus of the Viy. Let us see whether a further critical analysis of it offers any evidence in this matter.

From pp. 19-34 of my Viy. the interested reader will have learnt, that not only are *sayas* XV and XXI-XLI obvious accretions⁴, also the *sayas* of the nucleus (I-XIV, XVI-XX) contain quite a lot of interpolations in the form of references, quotations and similar additions of the secondary pannatti type. In the present article I will try to push the inquiry into the so-called nucleus of the Viy. a little bit further.

On the face of it, at least theoretically, the difficulty of separating in a work like the Viy. primary parts and secondary parts, even such as are not mere references and quotations, does not seem to be an insuperable one. The essential differences between the two have already been clearly expounded by W. Schubring⁵. The general criterion for sorting out original and subsidiary texts in the Viy. is the diversity of the former as against the uniformity of the latter, both in contents and in style. Little need be said about the subsidiary texts. They are what Schubring called secondary pannattis, which means that they consist of simple stereotypically formulated questions nearly always put forward by Goyama at the Guṇasīlaya sanctuary near Rāyagiha and answered by Mahāvīra in an equally stereotypical way. (That Goyama is the

2. W. KIRFEL, in ZII, 3 (1924), pp. 50-80; J. KOHL, *Die Sūryaprajñapti*, Leipzig, 1937; L. ALSDORF, in «Kleine Schriften», Wiesbaden, 1974, pp. 136-159.

3. J. DELEU, *Viyāhapan-natti... A Critical Analysis*, Brugge, 1970.

4. See already A. WEBER, in «Indische Studien» XVI, pp. 289-301, and on the particular case of *saya* XXV see *Viy.*, p. 22 ff.

5. Introduction to *Worte Mahāvīras*, Göttingen, Leipzig, 1926, p. 10 and p. 18 ff.

questioner is not a *conditio sine qua non*: in *Viy.* X 5, which we will classify among the accreted *uddesas*, the *antevāsī therā bhagavanto* are the interlocutors). As to the subject matter of these secondary pannattis, it always has a scholastic, systematic character, prominent features being e.g. all kinds of subdivisions, calculations, permutations, questions of relative frequency, *nik-ṣepas* and the like. In the case of the *Viy.* three additional characteristics of the secondary parts, which here and now cannot be further explained yet, but will become apparent in the course of our investigation, are, I think: first the fact that they deal with a relatively limited number of topics, secondly their tendency, in places, to cluster together in connected series, and thirdly the fact that in the intricate *mixtum compositum* of primary and secondary texts the latter play a conspicuously auxiliary rôle as mere introductions or appendices to or interpolations between more vital but independent and isolated parts of the work⁶.

Those parts, however, because of which Schubring called the *Viy.* the « example » of all secondary pannattis⁷ present a completely different picture. Here not only Goyama is the questioner and neither is Mahāvīra the only partner, nor is Rāyagiha the only scene of the talks. And we may call them talks because, although also here a very usual pattern is that of a simple question followed by a simple answer, the meeting not seldom takes the form of a more complex conversation, carried on in certain cases by more than two people, taking place now and then on a duly described occasion, even, in places, sounding echoes of Mahāvīra's teaching style (e.g. similes). The subject matters treated here are of a great variety and are, if at all, very loosely connected with each other.

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Let me introduce this inquiry into the accretions (and consequently, as we might say, into the remaining core) of the so-

6. This had already been noted by Schubring, *op. cit.*, p. 11.

7. *Op. cit.*, p. 10.

called nucleus of the Viy. with a simple observation: most accretions, as will appear from sections 1 and 2 of the following survey, constitute complete separate uddesas; they deal with references and manifest interpolations resp. Section 3 will group quite a number of uniform uddesas the place of which in the original Viy. may at least be suspected because of their obviously secondary contents and style. Section 4, finally, will try to show that one may have reasonable doubts about the originality even of certain uddesas of a more complex composition.

1. We may conveniently start by enumerating the reference-uddesas (abbreviated R). They are: II 2-4, 6-7, 9; III 9-10; IV 9-10; V 1, 10; VI 2; VII 4-5; VIII 4; IX 1-30; X 6-34; XII 3; XIII 3, 5, 8, 10; XVI 7, 10; XIX 1-2, 6; XX 4.

As I have proved in the introduction to my Critical Analysis of the Viy. (§§ 9-14), these references «amount to the incorporation of practically the integral text of the three great secondary pannattis Pannav., Jiv. and Jambudd. into the body of the Viy., i.e. the pannatti par excellence».

In this list the reader will remark that I also included V 1 and 10, which are not actual reference uddesas but, according to Jambudd. 480a, «summaries» of the secondary pannattis Sūra- and Canda-p. [Total number of R: 86].

2. To these must be added a number of uddesas (all of them of the systematic pannatti type) that were already, on other grounds, recognized as obvious interpolations (abbreviated I). As such I would specify:

a) VI 6-7 for the reason already explained in Viy. p. 56; these uddesas, as a matter of fact, for the greater part consist of references and quotations;

b) XI 1-8 for the reasons explained in Viy. p. 61 and p. 22 bottom;

c) XVI 11-14, XVII 12-17 and XIX 10, all of which directly or indirectly refer to 2² and are for the greater part identical with or closely related to Pannav. 17, 1-2;

d) XX 1 (on A²⁻⁵) is only a sequel of XIX 3 (on A¹) added to enframe *saya* XIX;

e) XX 6, but for a few words, is identical with XVII 6-11; this again proves that during the ultimate redaction of the Viy. texts were counted as different uddesas or not in an arbitrary way only to give a saya its wanted number of uddesas, see already Viy. p. 33. In my opinion XVII 6-11 (XX 6 being only a recurrence to this text used as an introduction to XX 7, which has the common term *antara*) is an addition for several reasons viz. its secondary pannatti style, its connection with both the preceding G-text XVII 5 and the following I-texts XVII 12-17 and the absolute absence of any connection whatsoever of the whole sequence XVII 5-17 both with the rest of XVII and with XVIII;

f) In this connection I would finally draw the attention to the uddesas XVI 6 and XX 9 which may very probably be the remnants, as E. Leumann already thought⁸, of two originally independent texts dealing resp. with the theories of dreams (*Mahā-sumiṇabhāvaṇā*) and magical gait (*Cāraṇabhāvaṇā*). The second section of XVI 6 (713a) does not belong to the theory of dreams; whatever its origin may be, XVI 8 (XVI 7 being a R) clearly recurs to XVI 5. [Total number of I: 31].

3. In my opinion we must also exclude from the very core of the so-called nucleus of the Viy. quite a number of uddesas of the secondary pannatti type treating certain cosmological and ontological questions. We shall subdivide them into three major groups.

First we may consider a number of uddesas dealing with the residence (*sabhā*), the splendour (*iḍḍhi*) etc. of the Gods (abbreviated G).

These texts manifestly are closely connected with each other and seem to have been distributed over the whole of the Viy. in a studied logical sequence, for which see Viy. p. 32, n. 21. The group comprises first II 8 on Camara, X 6 on Sakka, XVI 9 on Bali and XVII 5 on Īsāṇa, secondly III 7-8 and IV 1-8 on the *logapālas* of resp. Sakka and Īsāṇa, thirdly X 5 and XIX 7 resp. on the wives and the abodes of the different species of gods.

8. See Viy., p. 33, n. 24.

We must add a few notes to the texts of this section:

a) X 6 was already recognized as a R and XVII 5 is only a reference to X 6; moreover, XVI 9 is a reference to II 8 and IV 1-8 a reference to III 7;

b) Perhaps it needs some information why we also reckon X 5 and XIX 7 among these texts. X 5, however, mainly consists of a calculation of the number and an enumeration of the names of the wives of the different classes of gods (including their retinues), starting with Camara and Bali and ending with Sakka and Īsāṇa, all of them with their *logapālas*. All the names (with only few very unimportant divergences) are identical with those quoted by W. Kirfel's *Kosmographie*, from Ṭhāṇa and Jīv.; Viy. 505a actually refers to Jīv. The other items of information provided by this uddesa, regarding the faculty of *viuvvaṇā* and the duties of the goddesses, are well-known from other texts: see, especially, Viy. III 1¹ and the Rāyap-passages referred to by W. Schubring in *Lehre* p. 37; Viy. 503b even expressly refers to these texts.

c) XIX 7 is a short secondary pannatti on the number and the appearance of the abodes of the different species of gods. The text implicitly (with *jāva* and *evaṃ jāva*) refers to some other pannatti that treats the same topic more in detail, probably Pannav. 2;

d) as was already exposed in my *Conspectus* of the Composition of the Viy⁹ these texts were deliberately inserted on appropriate places where they could be used either to introduce or to expatiate on more vital components of the Viy.;

e) these G-texts in their turn were introduced by II 7, the R-text on the different species of gods. [Total number of G: 15, excluding the R X 6].

Secondly I would draw the reader's attention to a group of more ontological, or at least metaphysical, uddesas (abbreviated M). As such I would classify: II 10, XIII 4 and XI 10 (with reference to II 10) on the *atthikāyas*, *loga* etc., VIII 1 on *poggala-pariṇāma* and VIII 9 on *bandha*. [Total number of M: 5].

Finally a group of uddesas treat the many different qualities of HAMG i.e. the various species of beings (abbreviated Q). As

9. P. 51 ff. on the places concerned.

such we may enumerate XIII 1 on H, XIII 2 on G (these two together with the M-text XIII 4 and the two R-uddesas XIII 3 and 5 forming a whole string of additions as is often seen), XIX 8 and 9 (clearly connected with each other) and XX 7. [Total number of Q: 5].

Summarizing, in a way, all that has been expounded in the preceding paragraphs I would conclude with the following general remark. All of the uddesas reviewed up to now not only are written in much the same conspicuously formalized secondary pannatti style, they also, as to their contents, treat much the same rather limited number of topics. The interested reader may easily check for himself that this applies both to obvious accretions viz. the R- and I- uddesas and to probably accreted uddesas, viz. our G-, M- and Q- texts. The topics in question are cosmology/cosmography and rebirth in the different species, including the various qualities of the latter.

4. Up to now only uddesas of a more or less uniform contents have been taken into consideration. Yet it would seem that also a few uddesas of a more complex composition (abbreviated C) either obviously or at least very probably are secondary additions. Among these I would certainly reckon: I 5, VII 8, X 1 and XX 10.

a) I 5 consists of two parts, I 5⁽¹⁾ (67b) obviously being a kind of summary of Pannav. 2 as appears from the six mnemonic gāhās appended to it, all of which are found in Pannav. (viz. *tīsā ya pannavisā* ... on 83b, *causatthi Asurāṇaṃ* ... and *Dīva-Disā-Udakkhaṇaṃ* ... on 93b, *battis' atthāvisā* ... and *Ānaya-Pānaya-kappe* ... on 104a and *ekāras' uttaraṃ* ... on 105a), and the other part I 5⁽²⁾ (68b) being a mere calculation of the permutation type.

b) VII 8 (see *Viy.* p. 58 1.c.) mainly consists of references, quotations and repetitions.

c) X 1 consists of a reference (495b) and a lengthy (492b ff.) systematic combination of the theory of the animate and inanimate world (Pannav. 7a ff.) and the theory of the six resp. 10 directions in *Tḥāṇa* 340b and 453a, where we find the gāhā *Indā Aggei* etc. the *Viy.* is hinting at;

d) XX 10 was already suspected to be a secondary addition in Viy. p. 23 top esp. on account of its numerous calculations (relative frequency). The third and last part of this uddesa (796b) may be readily recognized as an introduction to the cases of simultaneous rebirth dealt with in XXI-XXIV, i.e. the first important accretion to the nucleus of the Viy. But also the two short texts that are prefixed to it (795b and 796a), which are linked together by the common terms *āya-* and *para-*, announce the same accreted sayas because they deal with rebirth and death, the common terms being *uvavajjai* and *uvava** = *uvvaṭṭai* / *uvvaṭṭanā*. The fact that this uddesa does not seem to have any connection whatever with the rest of saya XX has already been underlined in Viy. l.c. [Total number of C: 4].

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I would conclude this article with an idea that, during the last few years, time and again presented itself to me as at least an intriguing hypothesis. Let me explain the idea.

Adding up all the uddesas reviewed in the preceding survey we arrive at the sum total of 146. Subtracting this number from the total of 251 uddesas that compose the so-called nucleus of the Viy. we get a number of 105 uddesas that for some reason or other seem to belong to the very core of that nucleus. It must of course be clearly understood, that this does not mean that these remaining uddesas do not include secondary elements. I 1 for example, which starts with the remarkable tenet *calamāṇe calie...*, the « venerable » and « truly ancient » character of which according to Schubring was the reason for its being chosen as an exordium of the whole work¹⁰, as a matter of fact also includes two references.

Now 105 very closely approximates the round figure 100 and one cannot help being reminded of the term *saya* (*śata*, *śataka*),

10. W. SCHUBRING, *Worte Mahāvīras*, p. 24.

which was used as a generic name for the 41 chapters of the text and for the greater subdivisions of some of these (viz. XXXIII-XXXIX), which Abhayadeva in his commentary calls *avāntara-śatas*, i.e. sub-sayas. On p. 18 of my *Viy.* I accepted Schubring's explanation of the term, taking *saya* « a hundred » in the sense of a « great number » scil. of teachings expounded in each chapter¹¹. As a matter of fact I never have been very happy with Schubring's explanation. That is why I added that I was speaking only of the *Viy.* « in its present form » and that, in my opinion, « the choice of the term is connected with the redactors' preference for decimal subdivisions ».

That is also why as early as the Strasbourg Symposium on Jaina Literature in 1981, during the discussion that followed on Dr. B. Bhatt's lecture on the « Stratification in śatakas 1-20 of the *Viyāhapannatti*¹² », I already ventured to propose that it would be a worth-while experiment to examine whether *saya*, at one time, might have referred to some kind of centesimal subdivision of the *Viy.* The supposition that it might have, I think, does not look too far-fetched seeing that the text, in its present shape, proves to be the result of a secular process of growth, during which the constant affluence of accretions would no doubt have necessitated repeated manipulations of the different texts and rearrangements of the whole. The term therefore, I gathered, originally might well have qualified the *entire* text, at some earlier stage of its development, as consisting of one hundred chapters or lessons. (In this connection we may remember that likewise Anga 7 is called *Uvāsagadasāo*, although the entire text in fact forms only one *dasā*). This would tally also rather well with the curious testimony of *Samavāya* 114b according to which the *Viy.*, at one time, consisted of « 100-odd lessons » (*ege sâirege ajjhavaṇa-sae*, where the *airega* even might account for the first accretions?).

In conclusion I must admit that, right from the beginning, for several reasons I very much doubted that the experiment I

11. *Lehre*, p. 63.

12. Published in *IT*, 11 (1983), pp. 109-118.

had in mind would ever be able to reduce the number of extant uddesas to the exact figure of 100 «ancient» ones, neither more nor less. I likewise doubted that in the end a simple clear-cut pattern of 10×10 uddesas would present itself ready to hand. The above said secular manipulation of the text necessarily must have blurred out the evidences of earlier arrangements of the whole. In a few cases uddesas of what we called the C-class even had to be excluded from our list of probable accretions only on account of some seemingly trifling detail, thus e.g.

a) III 6, which seems to be a short omnium gatherum of additions to texts occurring earlier in the same saya;

b) V 5, which consists of two references, but where the *annautthiya*-text is difficult to account for;

c) X 2, which as a whole seems to be a secondary pannatti but in which the term *vī-pantha*¹³ is a hapax in the canon;

d) XVIII 1, which as to its style unmistakably is a secondary pannatti, but to which Pannav. 10 seems to go back (*o.c.*, p. 33);

e) XIX 3, which might have been taken as an I-text (together with XX 1) but for the remarkable simile at the end of the uddesa.

In this connection I may also refer to Schubring's surmise¹⁴ that certain cognate texts, which at present lay dispersed all over the work, may at one time have formed one coherent context.

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For the convenience of eventual further research in this matter I add a synopsis of the ideas on the construction of the nucleus of the Viy. put forward in the present article. The abbreviations are the ones I indicated in my paper, adding E for the *episodical* texts and A for the *annautthiya*-texts, both of which, I think, in a way form the backbone of the Viy.

13. W. SCHUBRING, *Lehre*, p. 171, n. 3.

14. *Worte Mahāvīras*, p. 20, n. 3 and p. 24, n. 6.

SYNOPSIS

I	1	2	3	4	5	C	6	7	8	9	E	10	A							
II	1	E	2	R	3	R	4	R	5	6	R	7	R	8	G	9	R	10	M	
III	1	2	3	4	5	6	?	7	G	8	G	9	R	10	R					
IV	1	G	2	G	3	G	4	G	5	G	6	G	7	G	8	G	9	R	10	R
V	1	R	2	3	A	4	5	?	6	A	7	8	9	E	10	R				
VI	1	2	R	3	4	5	6	I	7	I	8	9	10							
VII	1	2	3	4	R	5	R	6	7	8	C	9	10	EA						
VIII	1	M	2	3	4	R	5	A	6	7	A	8	9	M	10	A				
IX	1-30	R	31	32	E	33	E	34												
X	1	C	2	?	3	4	5	G	6-34	R										
XI	1-8	I	9	E	10	M	11	E	12	E										
XII	1	E	2	E	3	R	4	5	6	7	8	9	10							
XIII	1	Q	2	Q	3	R	4	M	5	R	6	E	7	8	R	9	10	R		
XIV	1	2	3	4	5	6	7	8	9	10										
XVI	1	2	3	4	5	E	6	I	7	R	8	9	G	10	R	11-14	I			
XVII	1	2	A	3	4	5	G	6-11	I	12-17	I									
XVIII	1	?	2	E	3	4	5	6	7	EA	8	9	10	E						
XIX	1	R	2	R	3	?	4	5	6	R	7	G	8	Q	9	Q	10	I		
XX	1	I	2	3	4	R	5	6	I	7	Q	8	9	I	10	C				